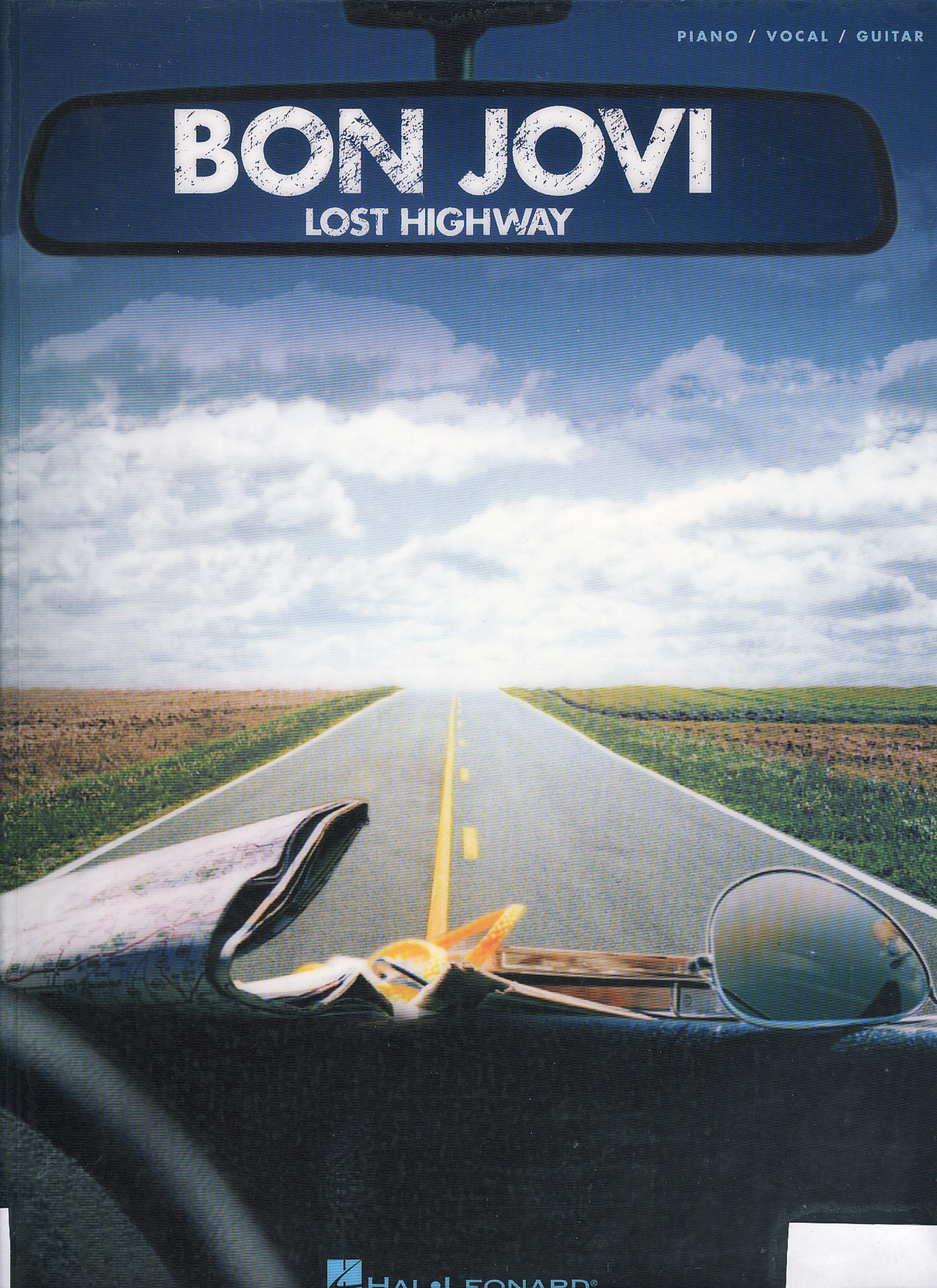


PIANO / VOCAL / GUITAR

BON JOVI

LOST HIGHWAY



BON JOVI

LOST HIGHWAY

- 2 LOST HIGHWAY**
- 16 SUMMERTIME**
- 9 (YOU WANT TO) MAKE A MEMORY**
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LOST HIGHWAY

Words and Music by JON BON JOVI
 RICHIE SAMBORA and JOHN SHANKS

Pop Rock



Hey, hey! —




In my rear - view mir - ror my life —

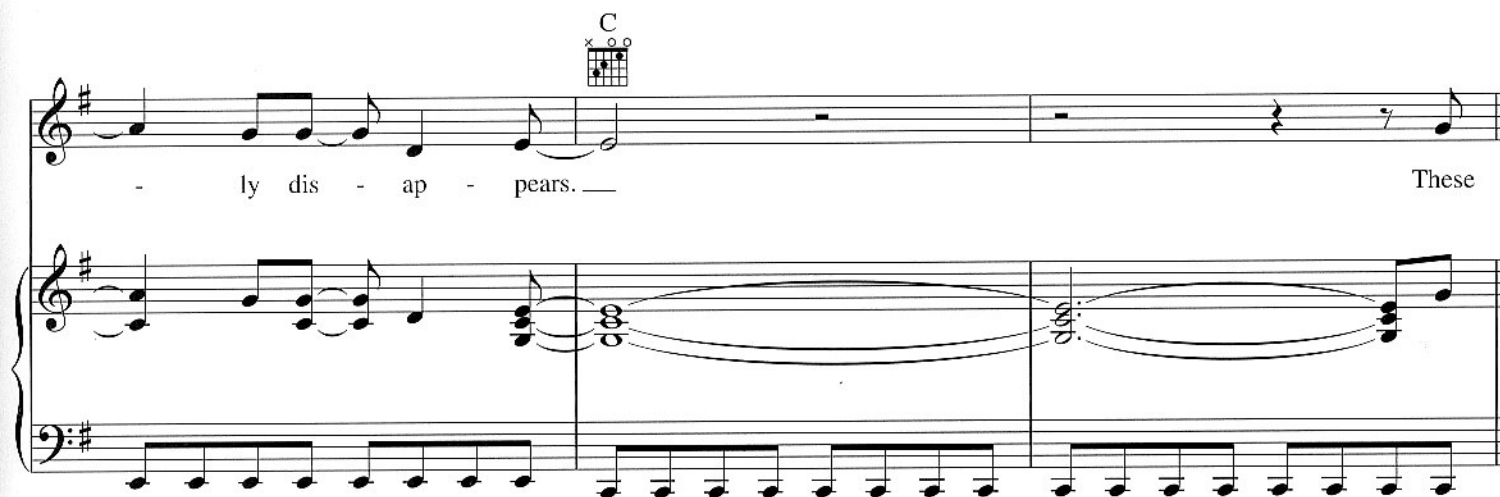


— is get - ting clear - er, the sun - set sighs — and slow —


C



ly dis - ap - pears. — These




Gsus 3fr



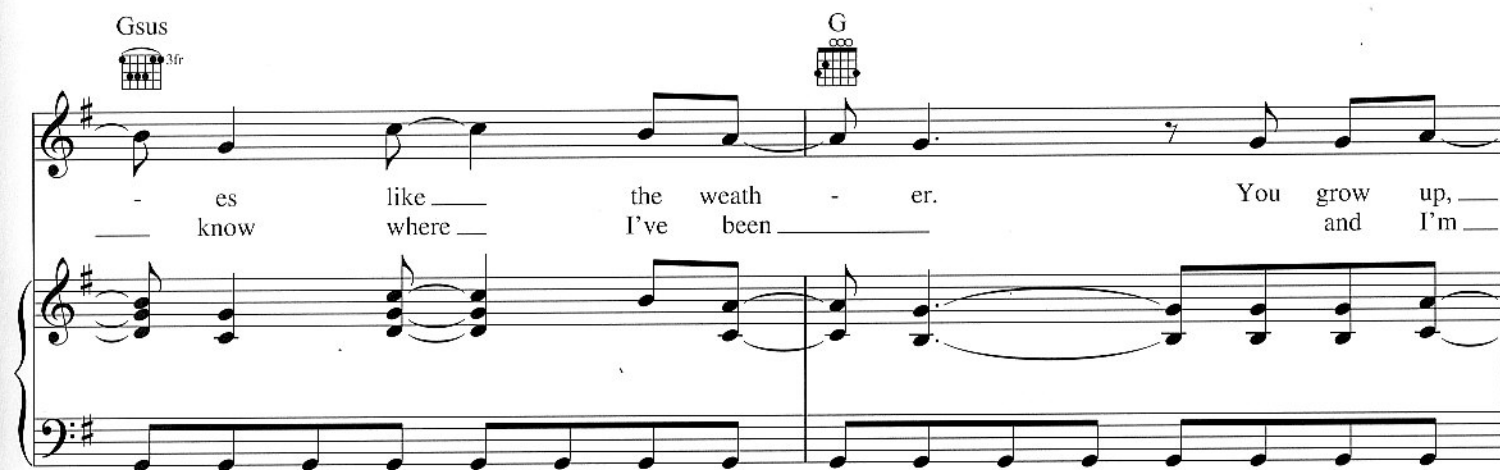
trin - kets once — were — treas - ure, life but chang -
Don't know where — I'm — go - ing, but I —



Gsus



— es like — the weath - er. You grow up, —
— know where — I've been — and I'm —



C/E



— grow a old — or you hit — the road — 'round here. —
— a - fraid — of — go - ing back, — a - gain. —



C

D

So I drive, —
So I drive, —

C

watch - ing and white — lines pass - ing by
years and miles — are fly - ing by,

D

with my plas - tic dash - board Je -
and wait - ing there — to greet —

F

— sus —
us is my wait - ing there — to greet
plas - tic dash - board Je -

us. } Hey, hey! ____ (D.S.) I fi - n'ly found ____ my way, -
sus. }

say good - bye ____ to yes - ter - day. ____ Hit the gas, ____ there ____ ain't ____

____ no brakes ____ on this lost high - way. ____ Yeah, I

bust - ed loose, ____ I'm let - ting go out on ____ this o -

Em D C G Em D

pen road, it's in - de - pen - dence day on this

F C To Coda 1 G/B Am G Em

lost high - way. — Hey, hey! —

D G/B Am G Em D

Hey, hey! —




2 G/B Am G Em D G/B Am G Em

Guitar solo


1  2  



Hey, hey! — Oh, pa - tron saint of lone - ly souls,




  





tell this boy which way to go. Guide the car, you got the keys, fare - well to me - di - o - cri - ty.




 

Kick - ing off — the cruise con - trol and turn - ing up — the ra - di - o, — got



just e - nough re - li - gion and a half a tank of gas, come on! —



G D/F# G D

D.S. al Coda

Let's go!

CODA G/B Am G Em D

Hey, hey! —

G/B Am G Em D G/B Am G Em

Hey, hey! —

D G/B Am Em

On this lost high way. —

(You Want To) MAKE A MEMORY

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

In a steady four

C5



mp

Em/B



Hel - lo a - gain, it's you and me, — kind - a al - ways like it used to be. —

Em



F



Sip - pin' wine, kill - in' time, — try'n' to solve life's mys - ter - ies. —

C5



Em/B



How's your life? It's been a while. — God, it's good to see you smile. —

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Em F

I see you reach - in' for your keys, - look - in' for a rea - son not — to leave. If you

C G Am

don't know if you should stay, — if you don't — say

F C Em7

what's on your mind, — ba - by, just — breathe. There's no - where else to - night we should

F C

be. You wan - na make a mem - o - ry?

I dug up this old pho - to - graph; -

look at all that hair we had. — It's bit - ter - sweet to hear you laugh. —

Your phone is ring - in'. I don't wan - na ask. If you go now,

I'll un - der - stand. — If you stay, — hey,


F **C**




I got a plan. — You wan - na make a mem - o - ry?




G/B **Am**



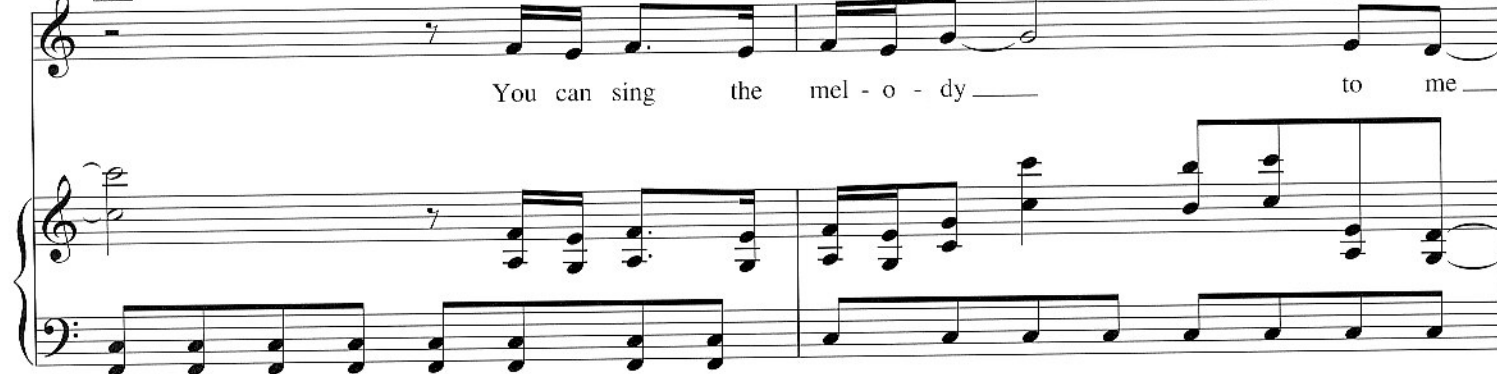
You wan - na steal a piece of time? —




F **C**



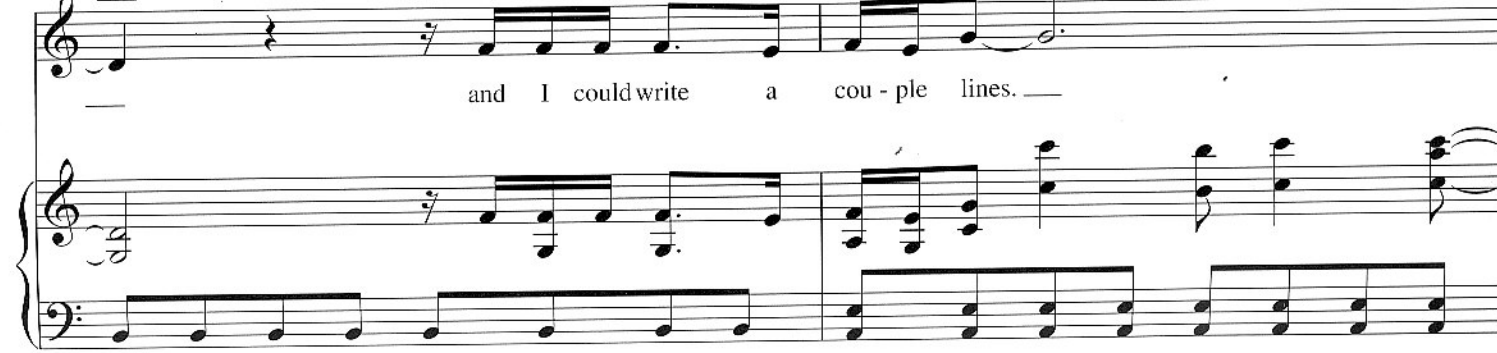
You can sing the mel - o - dy — to me —



G/B **Am**



— and I could write a cou - ple lines. —



F C G/B

You wan-na make a mem-o - ry? _____

Am F C

If you don't _____ know

G Am F

if you should stay, _____ and you don't _____ say what's on your mind, _____ ba - by, just _____

C Em7 F

_____ breathe. There's no-where else to - night we should be.

C G/B

You wan-na make a mem-o-ry? — You wan-na steal a

Am F C

piece of time? — You could sing the mel-o-dy — to

G/B Am

me and I could write a cou-ple lines.

F C

You wan-na make a mem-o-ry? —

G/B Am F

Ooh, you wan-na make a

C G/B Am

mem-o - ry?

Repeat and Fade

F C G/B

Am F

Optional Ending

C

SUMMERTIME

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and JOHN SHANKS

Strong Rock feel



ff

Feels some-thing like sum-mer - time, — top down and noth - ing but time.

Ra - di - o's on — and you by — my side, — it feels some-thing like sum - mer - time. —



First system of musical notation. The treble clef staff contains a melody with chords G, Dsus, Em, and C indicated above. The bass clef staff contains a bass line. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff contains a melody with chords G, D, Em, and C indicated above. The bass clef staff contains a bass line. The lyrics "These days, life goes like this, wake up, check that off of some list." are written below the treble staff.

Third system of musical notation. The treble clef staff contains a melody with chords G, D, Em, and C indicated above. The bass clef staff contains a bass line. The lyrics "Got to be a lit-tle some-thing more than this _ at the bot-tom of my cof-fee cup. _ I keep a" are written below the treble staff.

Fourth system of musical notation. The treble clef staff contains a melody with chords G, D, Em, and C indicated above. The bass clef staff contains a bass line. The lyrics "post - card in the back of my mind, white sand, sun - shine," are written below the treble staff.

G D Em C

and you shin-ing like a brand - new dime that's keep-ing me from giv-ing up. —

D N.C.

Think - ing like I've had e - nough, — you make me:


G D Em C

Feel some-thing like sum-mer - time, — top down and noth-ing but time.

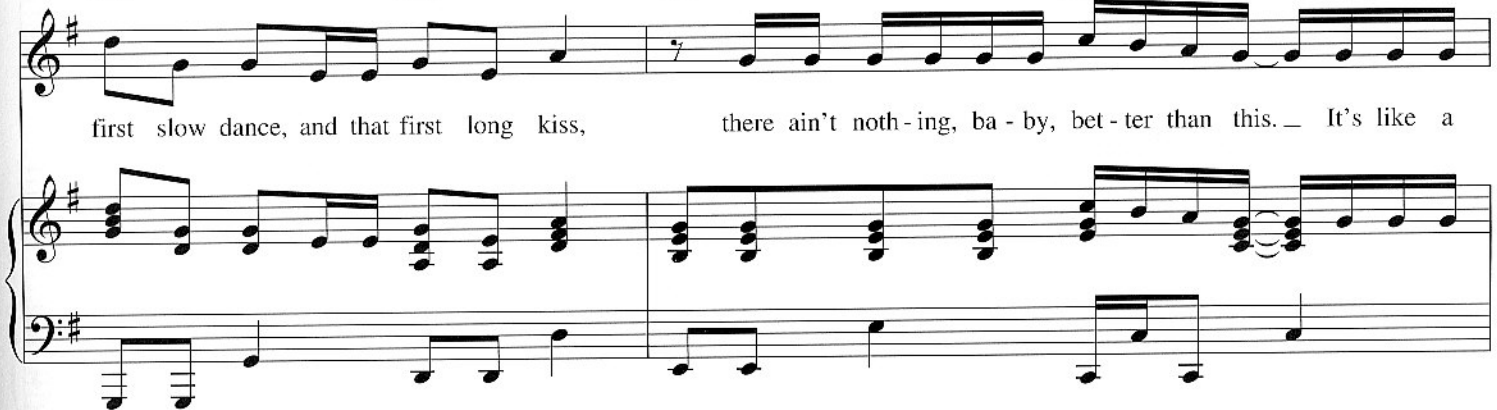
G D Em C

Ra-di-o's on — and you by — my side, — feels some-thing like sum-mer-time. — Like that


G D Em C



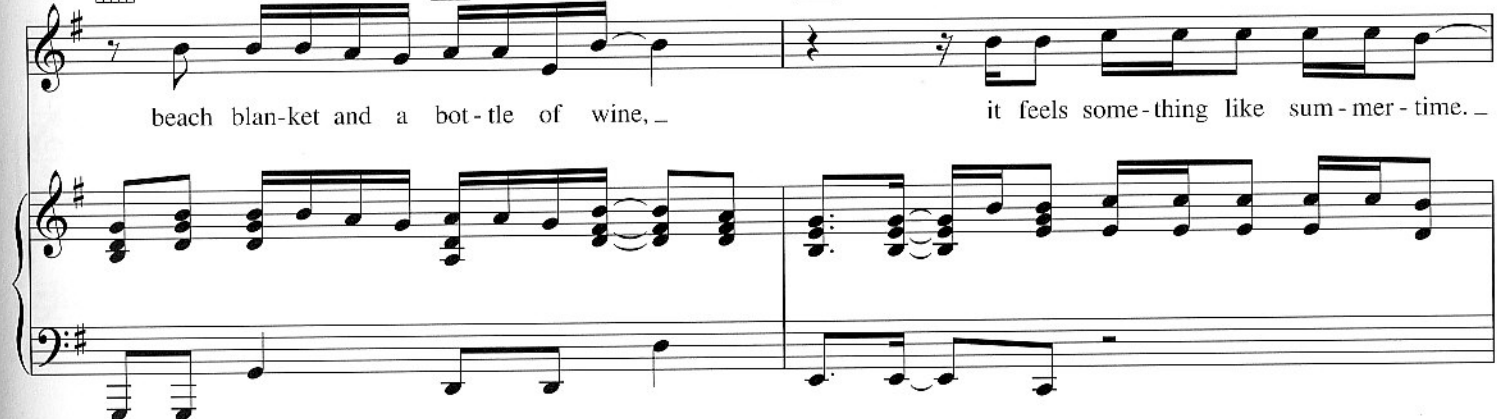
first slow dance, and that first long kiss, there ain't noth-ing, ba-by, bet-ter than this. — It's like a




G D Em C N.C. To Coda




beach blan-ket and a bot-tle of wine, — it feels some-thing like sum-mer-time. —



G Dsus Em C



Sum, sum, sum-mer-time. —



G Dsus Em C



I was a



G D Em C

warm breeze with a cool tan, life mapped out on the back of my hand. When,

G D C

when God was laugh-ing, I was mak-ing plans, - but He did-n't laugh when I found - you. - If there's a

D

heav - en, ba - by, you're the proof. - You make me:

CODA

G

Sum, sum, sum-mer - time. -

C/G

Bm/G

G

Gsus2



First system of musical notation. The top staff is a single melodic line. The bottom two staves are a piano accompaniment with a treble and bass clef. The key signature has one sharp (F#).

Gsus

G

Gsus2

C

D6

G



Second system of musical notation, continuing the piano accompaniment from the first system.

G5

Dsus

Em7

Csus2



Feels some-thing like sum-mer - time, —

top down and noth - ing but time. The

Third system of musical notation, continuing the piano accompaniment.

G5

Dsus

Csus2



ra - di - o's on — for me and my —

val - en - tine. —

Fourth system of musical notation, continuing the piano accompaniment.

N.C. G D

It's like that first slow dance and that first long kiss,

Em C G D

there ain't noth-ing, ba-by, bet-ter than this. — It's like a beach blan-ket and a bot-tle of wine. —

Em C G D

Feel some-thing like sum-mer - time, —

Em C G D

top down and noth-ing but time. Ra - di - o's on — and you by — my' side, —

Em C G Dsus

it feels some-thing like sum-mer - time. ____

Em C G Dsus

Just like sum-mer - time, ____

Em C G Dsus

sum, sum, sum-mer - time. ____

Em C G Dsus Em C

Feels some - thing like sum-mer - time. ____

WHOLE LOT OF LEAVIN'

Words and Music by JON BON JOVI
and JOHN SHANKS

Acoustic Rock

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a guitar staff and a piano staff. The guitar part includes chords G, Gsus, and G, with fingerings indicated by numbers 1-3. The piano part includes a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked 'mp' (mezzo-piano). The lyrics are: 'It's pret - ty cold _ for late Sep - tem - ber; _ the au - tumn wind _ is creep - ing in. _'.



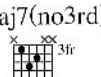


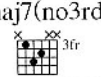
Guitar Chords:

- G:** Treble clef, F#4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Gsus:** Treble clef, F#4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.





Lyrics:

It's pret - ty cold _ for late Sep - tem - ber; _
the au - tumn wind _ is creep - ing in. _




* Recorded a half step lower.











The sum-mer sun — packed up; it's long gone. There's a whole —

— lot of leav - ing go - ing on. — Yeah.

I bet it's warm _ in Cal - i - for - nia. _

I think it's time _ to hit the road. _

Csus2

I just might call that band of gyp - sies, _

G

go search - ing for _ our pot of gold. Seems _ like

late - ly there's a whole lot of leav - ing go - ing on.

I close my _ eyes _ and pic - ture your hand _ in mine. _

I still hear your voice; _ it

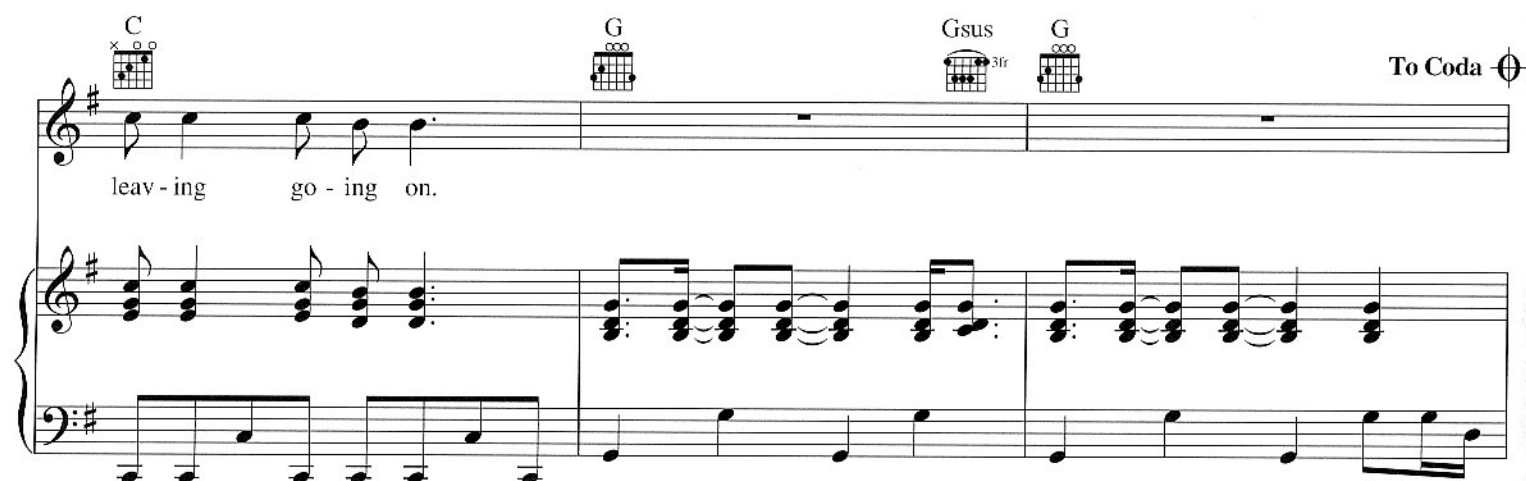
takes me back to that time _ where I could find a

rea-son to be strong. Seems like late-ly there's a whole lot of

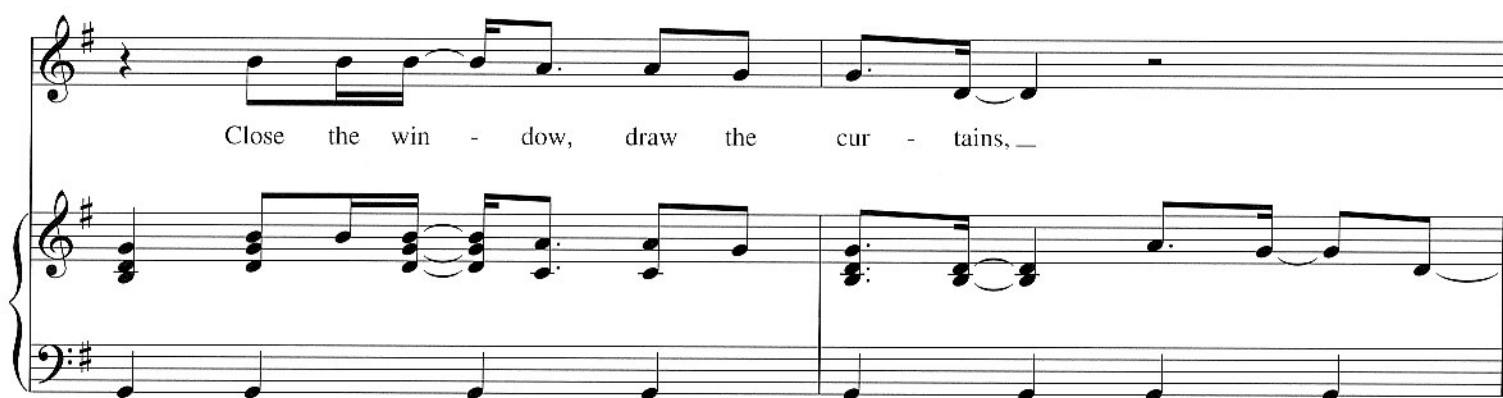


leav-ing go-ing on.

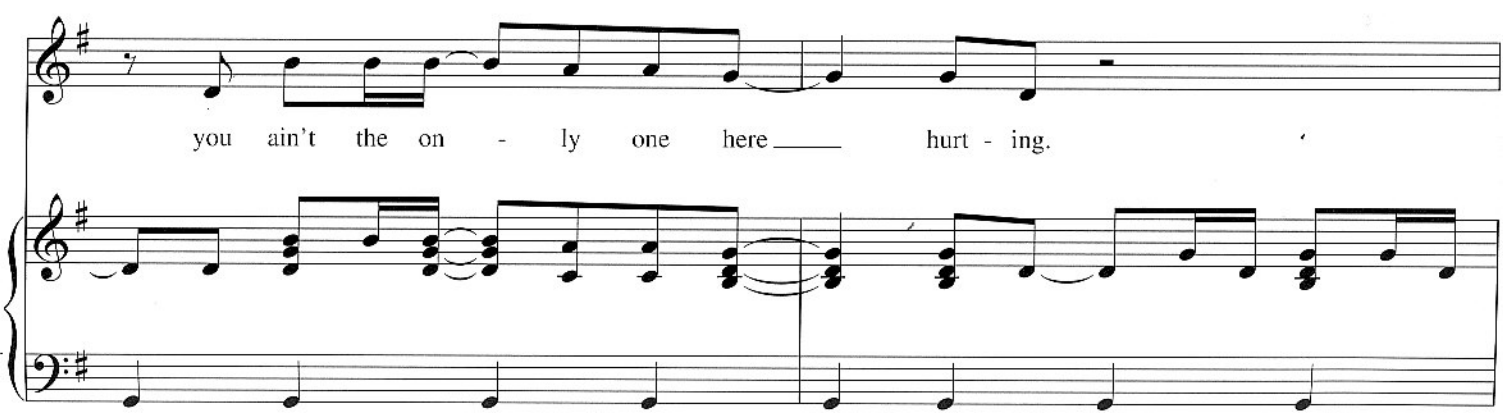
To Coda



Close the win-dow, draw the cur-tains,



you ain't the on-ly one here hurt-ing.



C



No one's right, — no one's wrong. —



G



Late - ly there's a whole lot of leav - ing go - ing on. I

D.S. al Coda



CODA

Guitar solo



C




G




G Gsus G Gsus

You used to live — to say you love me, —

G Gsus G Gsus

now you got one foot out the door.


G Gsus G Gsus

It's then you turn — a - round and ask me, —

G Gsus G5

"Do we got it an - y - more?" — I

C



close my eyes and pic - ture your hand in mine.

G



I still
Yeah, I

C



hear your voice; it takes me back to that time.
walk the line, you'll nev - er hear me say - ing good - bye.

G



When I need a
So, pret - ty

D

1 C

rea - son to be strong, I
ba - by, please be strong.

2 C

D

Seems like late - ly there's a whole lot of

C

G

Gsus **G**

leav - ing go - ing on. *Lead vocal ad lib. to end*

G

Gsus

1 G

2 G

WE GOT IT GOING ON

Words and Music by JON BON JOVI,
 RICHIE SAMBORA, BIG KENNY and JOHN RICH

Dance Rock

N.C.

f

C5



N.C.

Is there an - y - bod - y out there
 tick - et to kick it, I

C5



look - ing for a par - ty?
 want to hear you scream, now.

Be - cause to -

N.C.

Shake your mon - ey - mak - er, ba - by, smoke it if you've got it. _____
 night, _____ you got the right _____ to let your hair down. _____

C5



F5



We just want to have some fun, if
 When ev - 'ry - bod - y's get - ting down, we're

Ab



you don't want to kiss this. Ev - 'ry - bod - y raise your hands, come
 get - ting down to bus' - ness, in - sane, _____ freak _____ train, _____

C5



N.C.

on, I need a wit - ness. }
 you don't want to miss this. }

We got it

go - ing on, — we'll be bang - in' and sang - in' just like the

E \flat
x 3fr

Roll - ing Stones. — We're gon - na shake up your souls, — we've come to

F7

rat - tle your bones, — 'cause we've got it go - ing on. — Oh, —

A \flat 4fr **C5** x 3fr

oh, — hey, yeah, — oh. —


E \flat 5 6fr **F5**

1 C5



Musical notation for the first system, featuring a vocal line and piano accompaniment in B-flat major. The piano part consists of a steady eighth-note bass line and a melody of eighth-note chords in the right hand.


2 C5




You got a ——— Oh, ——— oh, ———

Musical notation for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics "You got a", "Oh,", and "oh,".


Eb5



F5



C5



hey, yeah, ——— oh. ———

Musical notation for the third system, continuing the vocal and piano parts. The vocal line includes the lyrics "hey, yeah," and "oh.".

(Spoken:) "And now, a public service announcement from my country cousin."

Musical notation for the fourth system, featuring a spoken line and piano accompaniment. The piano part consists of sustained chords in the right hand and a simple bass line in the left hand.

N.C.

*Big Kenny, talk to the people."**"Brothers and sisters,**we are here to come together as one,**and love everybody!**Can I get an amen?"**"Amen!"**"Woo hoo!"**"Talk box" Guitar solo*

First system of music. Treble and bass staves. Chord diagrams above the staff: Eb5 (6fr) and F5 (1fr).

Second system of music. Treble and bass staves. Chord diagrams above the staff: C5 (3fr), F5 (2fr), and Ab5 (4fr).

Third system of music. Treble and bass staves. Chord diagram above the staff: C5 (3fr). Lyrics: We got it go - ing on. — We got it

Fourth system of music. Treble and bass staves. Lyrics: go - ing on. — We got it go - ing on, — we'll be

Eb5



bang - in' and sang - in' just like the Roll - ing Stones. — We're gon - na

F5



Ab5



N.C.

shake up your souls, — we've come to rat - tle your bones. — We got it

Eb5



go - ing on. — Get - ting down with Big and Rich and Rich - ie and Jon, — just

F5



Ab



bang - in' and sang - in'. Why don't you all come a - long? — 'Cause



we got it go - ing on. Oh, oh,



hey, yeah, oh, Oh,




oh, hey, yeah, oh.




We got it, we got it,

F C5



we got — it go - ing on. — We got — it,



The first system of the musical score is in F major. The vocal line consists of two phrases: "we got — it go - ing on. —" and "We got — it,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords.

E \flat F C5



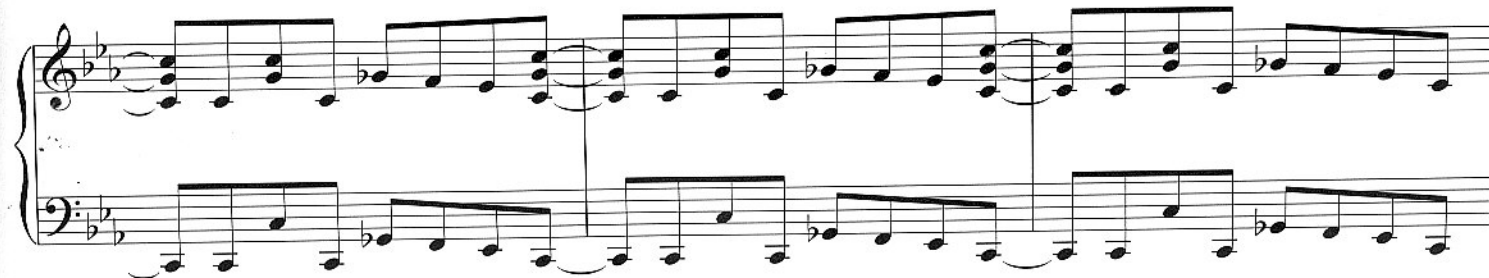
we got — it, we got — it go - ing on. —



The second system continues the musical piece. The vocal line has the lyrics "we got — it, we got — it go - ing on. —". The piano accompaniment maintains the same rhythmic and harmonic patterns as the first system, with the right hand occasionally moving to a lower register.



The third system shows the piano accompaniment continuing its melodic and harmonic development. The right hand features a series of chords and moving lines, while the left hand continues with a consistent eighth-note pattern.



The fourth system concludes the piano accompaniment part shown on this page. It features a final series of chords and melodic lines in both hands, maintaining the F major tonality.

ANY OTHER DAY

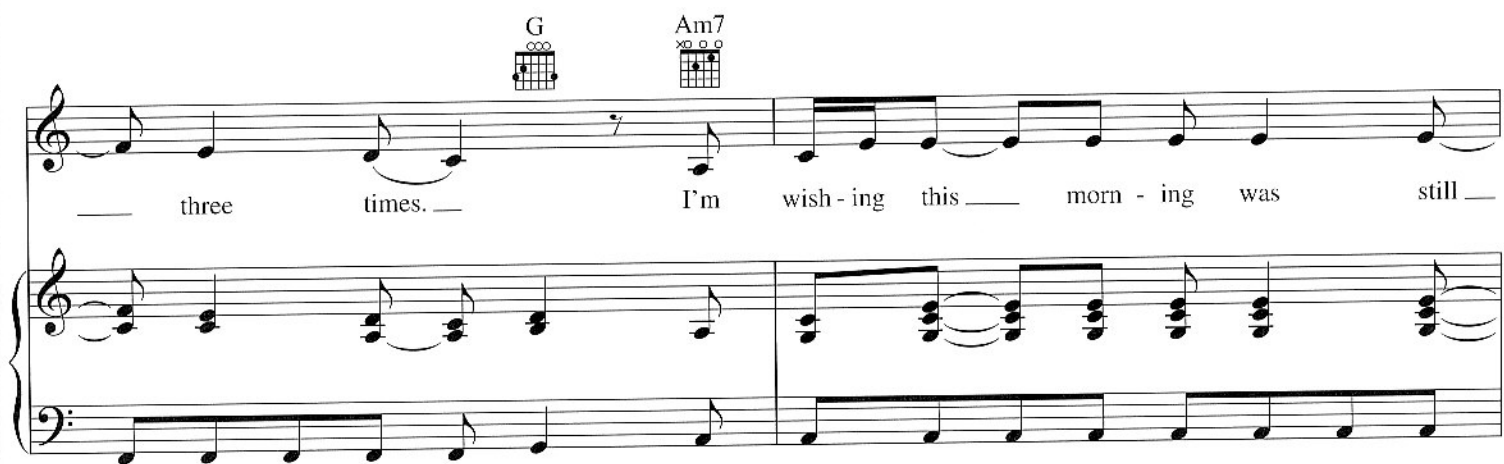
Words and Music by JON BON JOVI,
 RICHIE SAMBORA and GORDIE SAMPSON

With energy

The musical score is written for piano and guitar. It begins with a tempo marking 'With energy'. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part provides harmonic support with chords indicated by diagrams above the staff. The lyrics are: 'A - larm clock rings, — it's six — for - ty - five, — must have hit — that snooze — but - ton least —'. The score is divided into four systems, each with a guitar chord diagram above the staff: C (first system), F (second system), G and Am (third system), and G/A and G (fourth system).

* Recorded a half step higher.

— three times. — I'm wish - ing this — morn - ing was still —



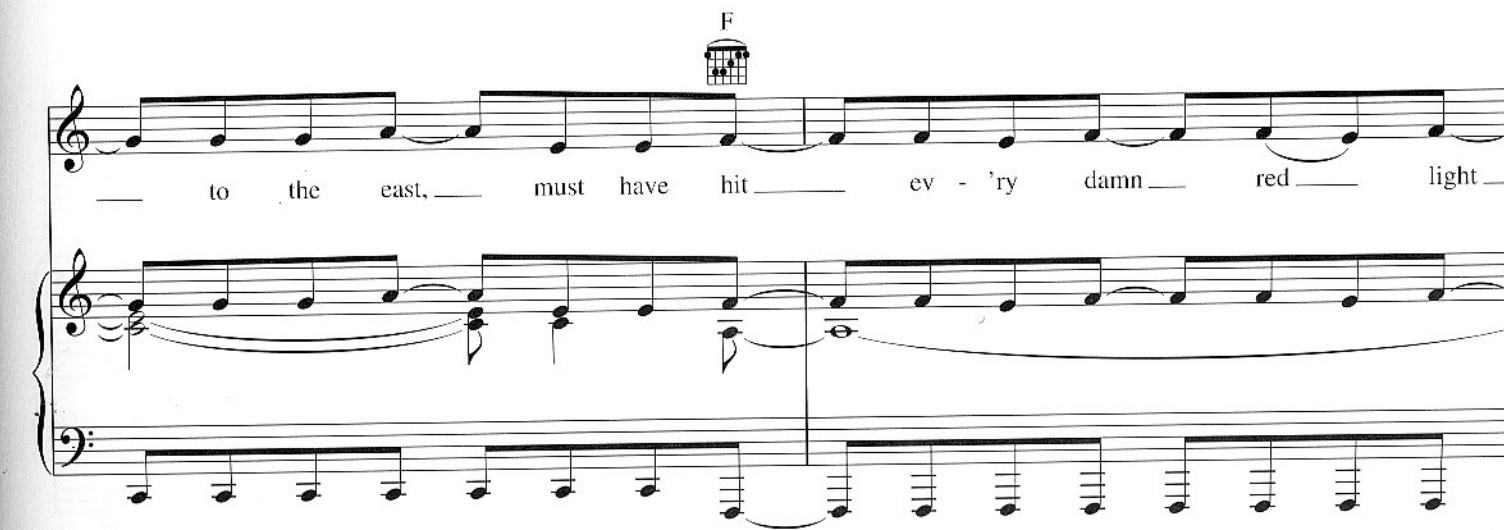
— last night, — on an - y oth - er day — I just might —



— want to die. — The traf - fic's backed up — twen - ty miles —



— to the east, — must have hit — ev - 'ry damn — red — light —



— on the street. — The weath - er man says it's gon - na rain —

G Am

— for a week, — hey, — what can you do? On an —

G/A G

y oth - er day — I'd be blue — eyes cry - ing, I could tell the world — that at least —

F Dm7 C

— I'm try - ing. The clouds are break - ing, the sun is shin - ing new —

F Dm7

Am Bb F

for me and you. — On an - y oth - er day — I might just —

Dm7 C

— go cra - zy. The grace is know - ing that you're gon - na save — me,

F Dm7 Gsus 3fr To Coda

may - be luck — and — love — will pull — us through. —

G C F

On an - y oth - er day — I might just — stay in bed, — sink down —

in a sea of blan - kets, pull them up o - ver my head. Catch a

G Am

beer buzz in the morn - ing. just to get a lit - tle edge, then may -

G/A G



be just get up in time to do it all a - gain. Hey, I like -

Dm9

where this is go - ing, yeah, 'cause I know where it's been. On an -

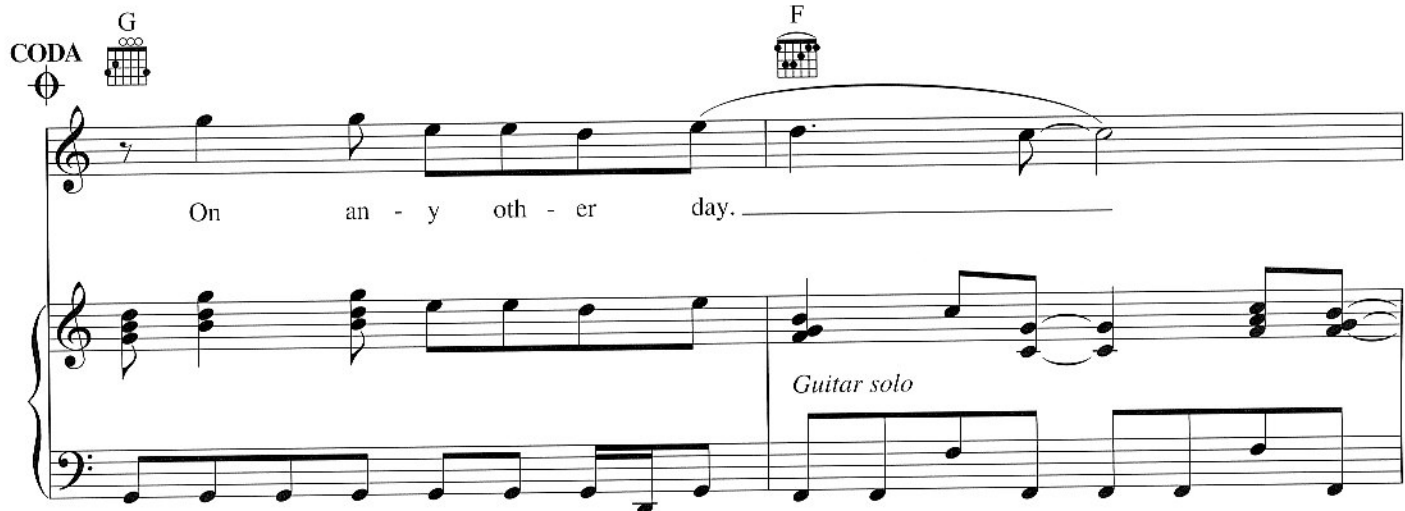
Dm9 G

D.S. al Coda

CODA  

On an - y oth - er day. _____

Guitar solo







A -



larm clock _ rings, _ it's six _ for - ty - five, _ I _ like wak - ing up with you on _

_ my mind, _ know - ing that you're sav - ing _ me one more

time. _ On an - y oth - er day _ I'd be blue _

_ eyes cry - ing, I could tell the world _ that at least _ I'm try - ing. The

F Dm7 Am

clouds are break - ing, the sun is shin - ing new _____ for me

Bb F Dm7

and you. _____ On an - y oth - er day _____ I might just _____ go cra - zy, the

C

grace is know - ing that you're gon - na save _____ me,

F Dm7 G

may - be luck _____ and _____ love _____ will pull us through.

On an - y oth - er day. *Vocal ad lib. on repeats* Yeah, _ yeah. _

F

Dm7

C

G

F

1

Dm7

Am7

Whoa. _ An - y oth - er day. _

Repeat and Fade

Am7

Bb

SEAT NEXT TO YOU

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and HILLARY LINDSEY

Ballad

Bb **Eb**

mp

Gm **F(add4)** **Eb**

Bb

Eb

long, slow drive down an old dirt road, you got your
 cor - ner booth of a down - town bar, with your

hand out the win - dow, lis - t'ning to the ra - di - o,
 head on my shoul - der, smok - ing on a cheap cig - ar,



that's where I want _ to be. On an
that would be al - right with me. In the







old park bench _ in the mid - dle of De - cem - ber, cold hard rain fall - ing, can't find no cov - er, _
back row of a mov - ie or a cross - town _ train, _ I want to hear your voice _ whis - p'ring my name, _



that would be al - right _ with me. }
that's _ where I want _ to be. }



Hard days, good times, blue skies, dark nights,










ba - by, — { I want you to } take — me —
 say that you'll

3







wher - ev - er you're go - ing to. —

May - be say that you'll — save — me, —

3

oh, — a seat next — to you. —

1

First system, measures 1-2. The vocal line starts with a whole note Bb in measure 1 and a half note Eb in measure 2. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes in the left hand. Chord diagrams for Bb and Eb are shown above the staff.

In the

Second system, measures 3-4. The vocal line continues with a half note Eb in measure 3 and a whole note Bb in measure 4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Cm7, Bb/D, and Eb are shown above the staff.

a seat next to you.

Third system, measures 5-6. The vocal line has a half note Ab in measure 5 and a half note Bb in measure 6. The piano accompaniment continues. Chord diagrams for Ab and Bb are shown above the staff.

Life is like a fer-ris wheel, spin-ning a - round, - when you get to the top, - it's hard - to look down. -

Fourth system, measures 7-8. The vocal line has a half note Fm7 in measure 7 and a whole note Bb in measure 8. The piano accompaniment continues. Chord diagrams for Fm7, Eb, and Bb are shown above the staff.

Just hang on, we'll make it through.

Abmaj7



Cm7



Save _____ me _____

a seat next _____ to you. _____

Bb



When you

Eb



get to the gates — and the an — gels sing, —

go to that place — where the church — bells ring —

Gm



F







Eb





and know I'll come run - ning,

run - ning to find you. _____










Ba - by, say that you'll take _____ me

3







wher - ev - er you're go - ing to. And

ba - by, I want you to save _____ me

3

a seat next _____ to you. _____

B \flat B \flat /D E \flat

A seat next _ to you. _

B \flat B \flat /D E \flat

A seat

B \flat B \flat /D E \flat

next to you. _ A seat next _ to you. _

B \flat B \flat /D E \flat

next to you. _ A seat next _ to you. _

EVERYBODY'S BROKEN

Words and Music by JON BON JOVI
and BILLY FALCON

Moderate groove

G5 Gmaj7 G5 Gmaj7 G6 D/G G5 Gmaj7 G5 Gmaj7
 G6 D/G Csus2
 G5 Gmaj7 G5 Gmaj7 G6 D/G Csus2
 G5 Gmaj7 G5 Gmaj7 G6 D/G

Wel-come to the par - ty, _____ come on in _____ and dis - ap -
 pear. _____ You're feel - ing like a stran -
 - ger, but all your friends _____ are here.

C **D**

Lit - tle lines — and cracks, — a - round — your eyes and mouth, — some-thing's

C **D**

try - ing to get in, — some - thing's try - ing to get out. —

N.C. **G**

It's o - kay — to be a lit - tle bro -

D **Am7** **G/B** **C**

- ken, ev - 'ry-bod - y's bro - ken in this life. — It's o - kay —

G D

to feel a lit - tle bro - ken, ev - 'ry - bod - y's bro -

To Coda

Am7 G/B C

- ken, you're al - right, it's just life. —

G5 Gmaj7 G5 Gmaj7 G6 D/G C5 3fr N.C.

Step in - to the deep end, —

C5 3fr N.C. G5 Gmaj7 G5 Gmaj7 G6 D/G

make your - self — at home. —

C5



N.C.

C5



N.C.

When you won-der why you're breath - ing, know you're not —



a - lone.

It's so hard to be - lieve — what's



eas - i - er to doubt, — you're try - ing to hold in — what you're dy - ing to scream — out.

N.C.

D.S. al Coda

It's o - kay —

CODA



right,

it's al -

G/B C G G/D G/B C G/B C G G/D

right, it's just life.

G/B C G D

Guitar solo

Am7 G/B C G

D Am7 G/B C

Take a look _ a - round, _ tell me what you see. Is who you think you are _

who you want to be? It's o - kay _ to be a lit - tle

bro - ken, ev - 'ry - bod - y's bro - ken in this life. It's o - kay -

_ to be a lit - tle bro - ken, ev - 'ry - bod - y's bro - ken, you're al -

right, keep on go - ing, eyes — wide o - pen. Ev - 'ry-bod - y's bro -

- ken, ev - 'ry-bod - y's bro - ken, ev - 'ry-bod - y's bro - ken, ev - 'ry-bod - y's bro -

- ken, ev - 'ry-bod - y's bro - ken, ev - 'ry-bod - y's bro - ken, yeah, yeah. -

G5 Gmaj7 G5 Gmaj7 G6 D/G G5 Gmaj7 G5 Gmaj7 C

TILL WE AIN'T STRANGERS ANYMORE

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and BRETT JAMES

Acoustic Ballad

mp

G5 Gsus G D5

Em7 C6 C5

Male: It might be hard _

to be lov - ers, but it's hard - er to be friends. Ba - by, _

pull down the cov - ers, it's time you let me in. May - be

Em7 C

G5 D D#dim7

light a cou - ple can - dles — and I'll just go a - head — and lock the door. —

Em G/D Asus2

If you'll just

C D

talk to me, ba - by, — till we ain't stran - gers an - y -

G5 Gsus G

more. Female: Lay your head — on my pil - low, — I'll sit be -

D Em7

side you on the bed. — Don't you think it's time — to say — some

C Bm

things we have-n't said. — It ain't too late to get back to that — place, — back

D D#dim7 Em G/D

to the way we thought it was — be - fore. —

A C

Why don't you look at me —

D **G**

till we ain't stran - gers _____ an - y - more. *Both: Some-times it's*

3

Em **C** **G** **D**

hard to love _ me, some-times it's hard to love _ you too. _ I know it's

3

Em **C** **G** **D**

hard be - liev - ing that love can pull _ us through. _ It would be

3

Bm7 **C** **G**

so _____ eas - y to live your life _ with one foot out _ the

Am7



G/B



C



door. _____

Just

hold

me,

ba

-

by, _____

till we ain't stran - gers

an - y -

more. _____

Guitar solo

C



G



D



G/B



C D/C C D/C D

It's hard to

Em C G D

find for - give - ness when we just turn out the lights, - it's hard to

Em C G D

say you're sor - ry when we can't tell wrong from right. - It would be

Bm7 C G

so eas - y to spend your whole damn life just keep - ing

Am7 G5

score. *Male:* So let's get down to it, ba - by, — there

D5 Em Em7

ain't no need to lie. — *Female:* Tell me who — you think — you see when you

C5 G

look in - to — my eyes. — *Both:* Let's put our two hearts back to - geth - er, — and we'll

D D#dim7 Em G/D

leave the bro - ken piec - es on the floor. —

A/C# C

Make love with me, ba - by, —

D

till we ain't stran - gers an - y -

G5 Gsus G D5

more.

Em7 C6 C5

Male: We're not stran - gers an - y - more. —

G5 Gsus G D5

Em7 C6 C5

Female: We're not stran - gers. — Male: We're not stran - gers an - y - more. —

G5 Gsus G D5

Vocal tacet on repeats

Em7 C6 C5

Optional Ending

Repeat and Fade

G

THE LAST NIGHT


Words and Music by JON BON JOVI,
 RICHIE SAMBORA and JOHN SHANKS


Moderate Rock feel

System 1: The piano part begins with a forte (*f*) dynamic. The guitar part features a D major chord (D, F#, A) and a G major chord (G, B, D). The lyrics are: "These".

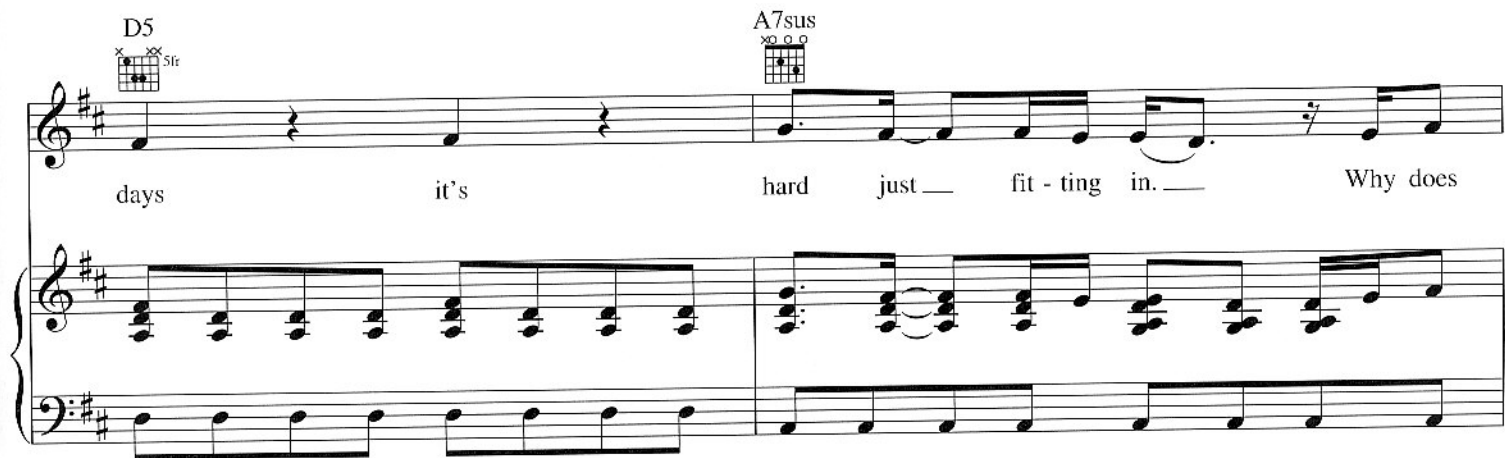
System 2: The piano part continues. The guitar part features a D5 chord (D, F#, A, C#) and an A7sus chord (A, C#, E, G). The lyrics are: "days it's hard to have a heart, _ does - n't".

System 3: The piano part continues. The guitar part features a G5 chord (G, B, D, F#, A, C#). The lyrics are: "mat - ter where you come _ from or who you think _ you are. _ These".

D5  5fr

A7sus 


days it's hard just — fit - ting in. — Why does




G5  3fr

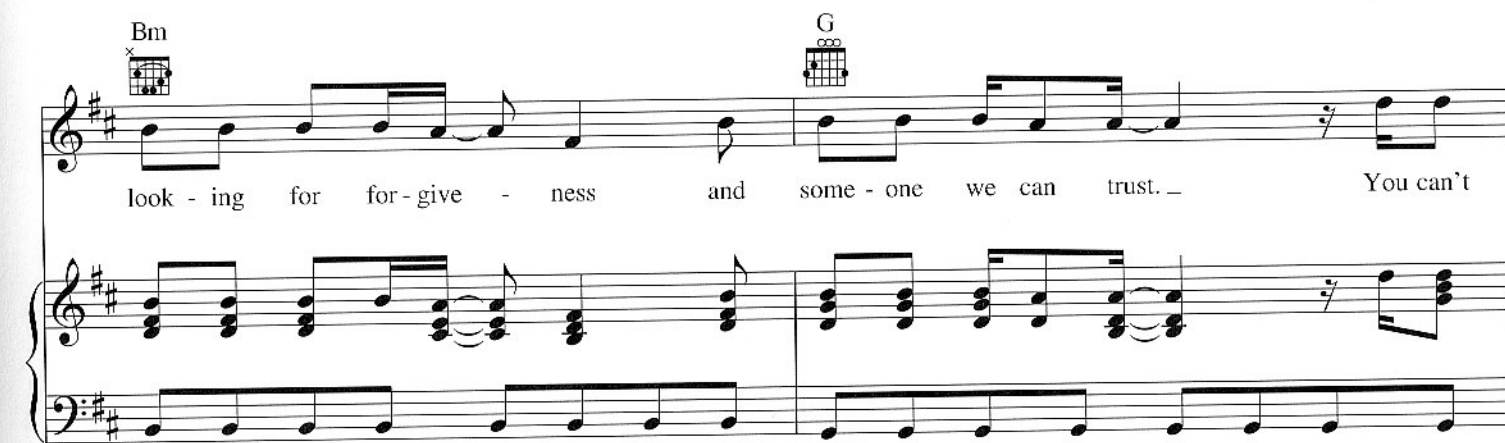
some - one have — to lose — for some - one else — to win? — We're all




Bm  1fr

G 

look - ing for for - give - ness and some - one we can trust. — You can't





C  1fr

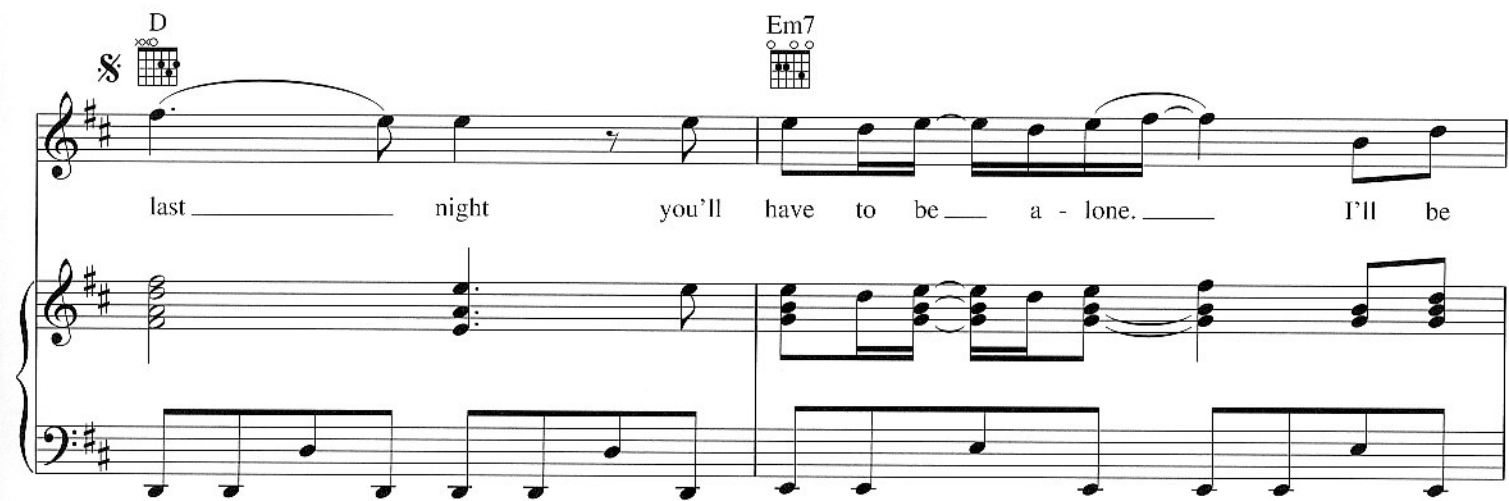
G 



wrap your arms a - round the world, — it all comes down to us. This is the



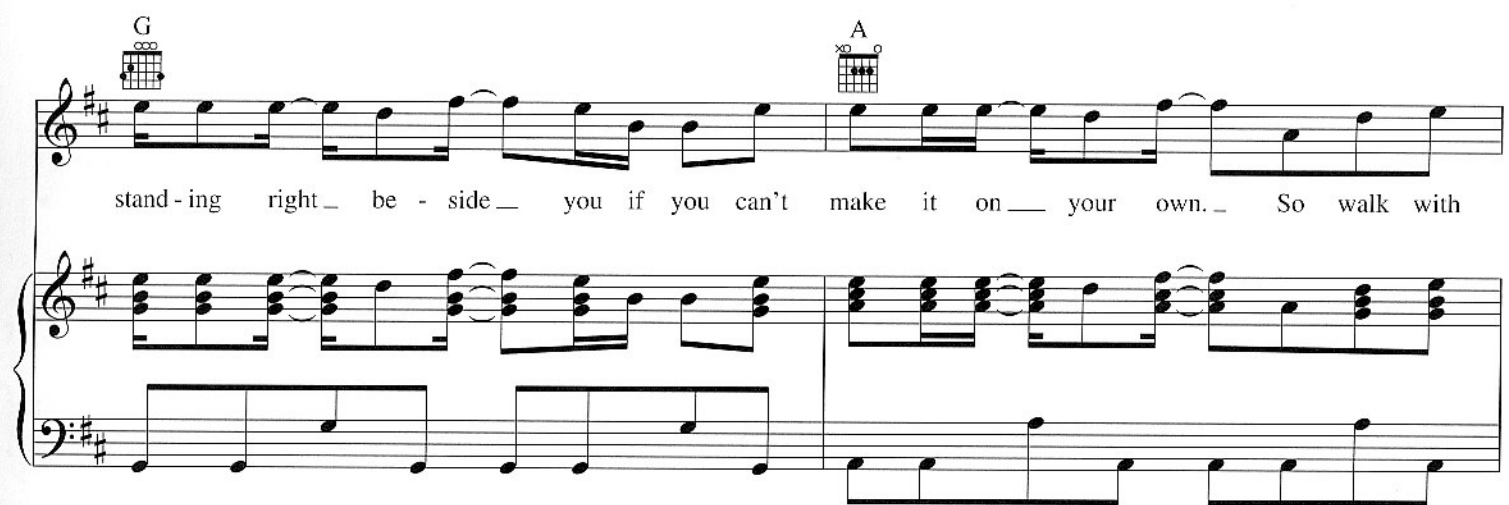
D  **Em7** 



last _____ night you'll have to be _____ a - lone. _____ I'll be




G  **A** 



stand - ing right _____ be - side _____ you if you can't make it on _____ your own. _____ So walk with



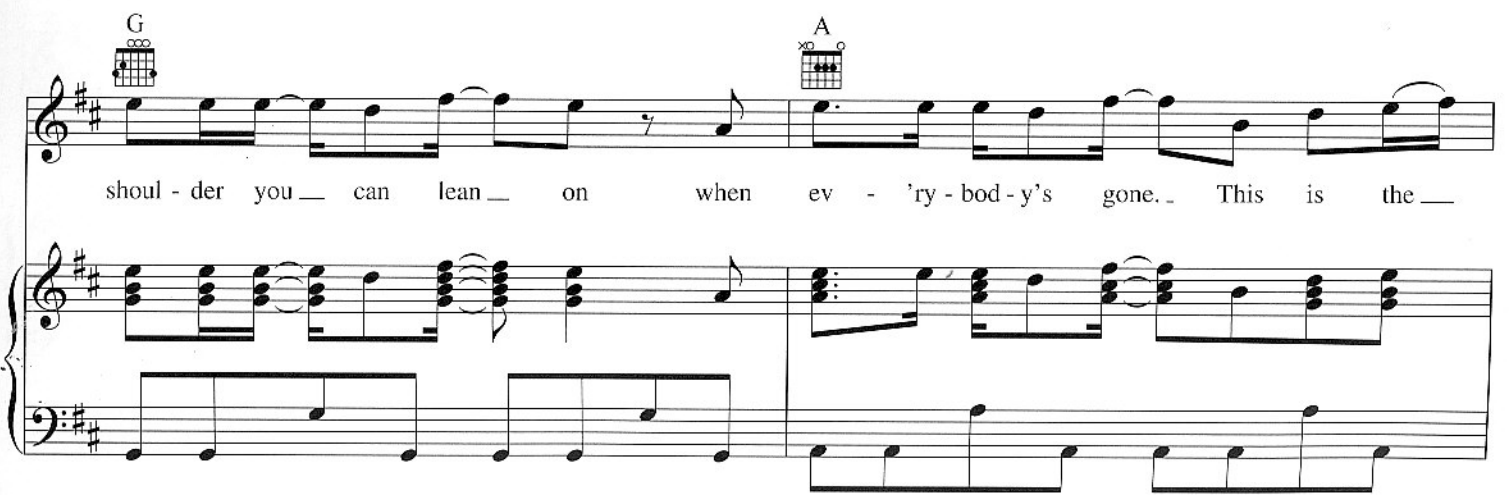
D  **Em7** 

me; please, help me to be strong. _____ I'll be the



G  **A** 

shoul - der you _____ can lean _____ on when ev - 'ry - bod - y's gone. _____ This is the _____



G A D

To Coda

last _____ night you'll have to be a - lone.

G D G

I

D5 A7sus

know you heard it all be - fore. — There's

G5

noth - ing worse than liv - ing less — when you yearn for some - thing more. Makes no

D5



A7sus



sense,

it's

hard

to

un - der - stand, —

when the

G5



Asus



D.S. al Coda

some - thing that — should

fill you up —

keeps

slip - ping

through —

your —

hands. This is the

CODA

Bm



G



We're all

look - ing

for an -

swers, we're all

is

A



D



down here on our knees.

All

an - y -


bod - y

real - ly

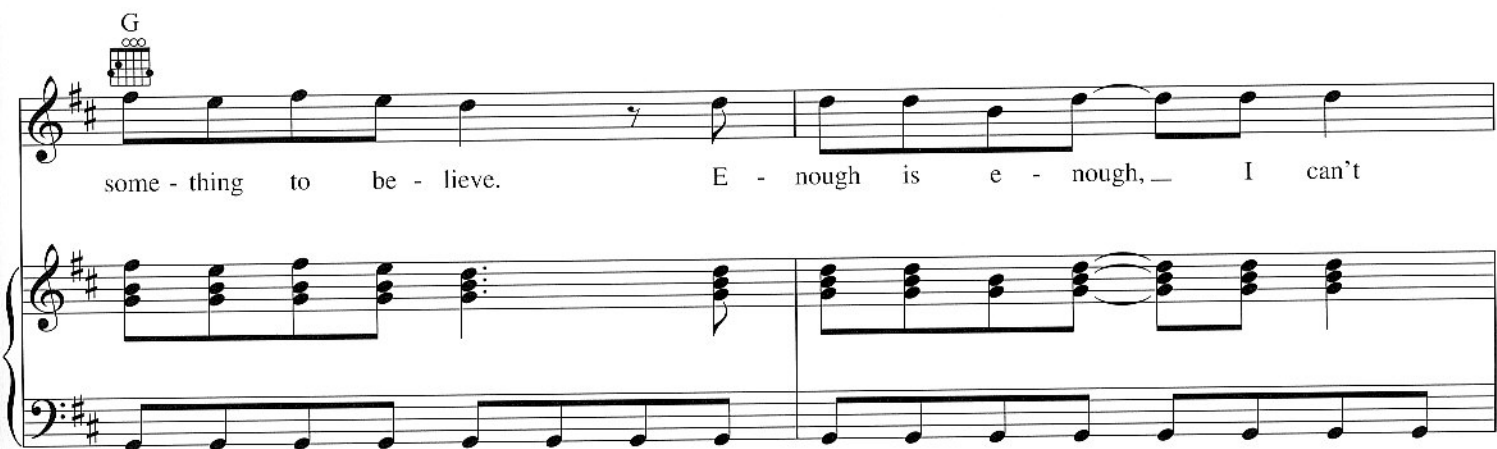
wants —

is


G



some - thing to be - lieve. E - nough is e - nough, — I can't




A



take an - y - more. — Well, I'm

D



stand - ing on — your front — porch and



G



kick - ing down — the door. — This is the — last — night...



Asus



This is the — last — night

D



you'll have to be a - lone. — I'll be

Em




G A

stand - ing right be - side — you if you can't make it on — your own. — So walk with

D Em7

me; — please, help me to be strong. — I'll be the

G A

shoul - der you — can lean — on, that place where you be - long. — This is the —

G A

last — night you'll have to be a - lone. —

D Em7

This is the

G A

last night, oh.

D Em7

This is the

G A D

last night you'll have to be a - lone.

ONE STEP CLOSER

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and JOHN SHANKS

Slow Country Rock

F5 **Csus** **Dm7** **Bb^bsus2** **F5** **Csus**

mp

Dm7 **Bb^bsus2** **F5** **Csus** **Dm7** **Bb^bsus2**

I've seen the heart _ of dark - ness,
 I hitched a ride with for - give - ness, in that

F5 **Csus** **Dm7** **Bb^bsus2**

riv - er let's just say I crossed o - ver that line. _____
 of e - mo - tion I went down a third time. _____

F5 **Csus** **Dm7** **Bb^bsus2**

I Held hands _ with the hope - less, in too deep _
 spent the night with the liv - ing, took a chance, -

F5



Csus



Dm7



Bbsus2



on that ride, went a - round one more time. When you're
looked in - side, did - n't know who I'd find.

C7



Dm7



stand - ing on the edge you don't look down till you're
Stand - ing on the cor - ner of hel - lo and good - bye, all a -

Bb



C



read - y and will - ing to fly. Now I'm
lone, it's there I made up my mind.

F



C



Dm7



Bb









F









C









one step clos - er with my arms -













o - pen wide, - yeah. I'm _____ one step clos -

- er and I'm will - ing to try _____ this time. _____

will - ing to try. _____ I'm sick of giv - ing up.

Chord diagrams: Dm, C, Bb, Dm, C, Bb

Oh, _____ with a lit - tle luck, _____

Chord diagrams: F, C, Dm7, Bb

I'm gon - na get out of here. _____

Guitar solo

Chord diagrams: F, C, Dm7, Bb, F, C

Chord diagrams: Dm7, Bb, F, C, Dm7, Bb

When you're

3

C7 Dm7 Bb

stand - ing on the edge, don't look down till you're read - y and will - ing to fly.

C7 F C Dm7 Bb

I'm one step clos -

F C Dm7 Bb F C

- er with my arms o - pen wide, yeah. I'm

Dm7 Bb F C Dm7 Bb

one step clos - er and I'm will - ing to try, yeah.



I'm _____ one step clos - er.



Yeah, I'm _____ one step clos -



- er.



I LOVE THIS TOWN

Words and Music by JON BON JOVI,
 RICHIE SAMBORA and BILLY FALCON

Freely

G A D

I al-ways knew that I liked this place.

mf

Country Rock

G A

You don't have to look too far to find a friend-ly face.

D G

I feel a-live when I'm

A D

walk - ing on _ this street, _ I feel the

G A D

heart of the cit - y pound - ing un - der - neath _ my feet. _ Yeah, _

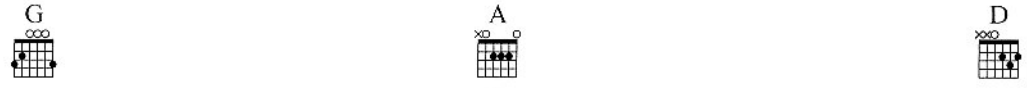
G A

_ let the world _ keep spin - ning 'round, _ and 'round; _ this _

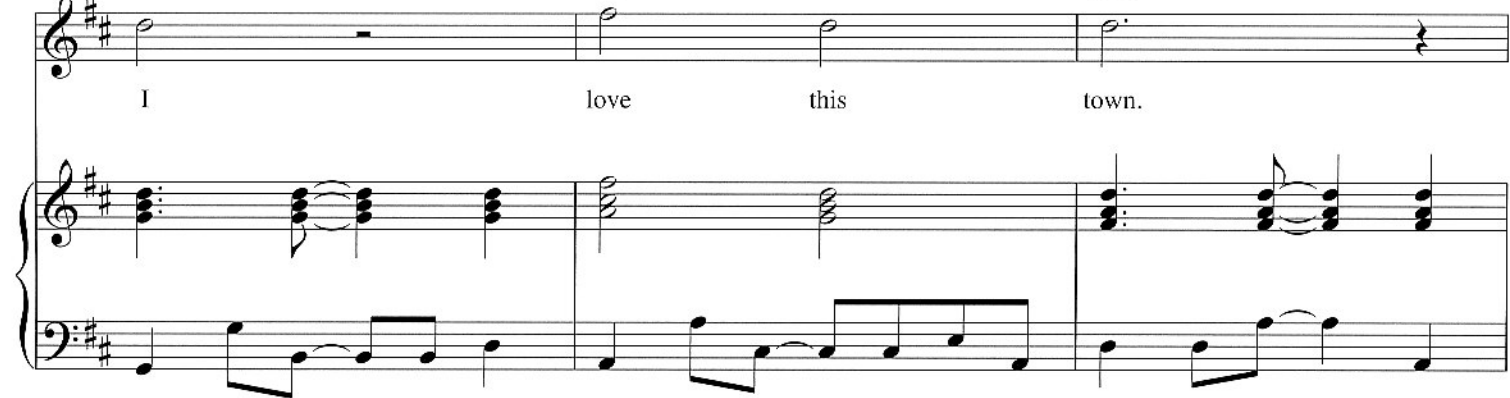
D G D/F# Em7 D

_ is where it all _ goes _ down, down, down. That's why _


G A D




I love this town.



G A



That's why I keep com - ing




D G




'round. — Say hey, — (say hey,) — say yeah, —



A D G D/F#



— (say yeah,) — You make me feel at home — some - how right



Em7 D G A

now. That's why — I love this

D G

town. I got some good friends here, — I might —

To Coda

A D

— have broke a heart or two. — It's get - ting

G A D

loud o - ver there, the boys must have had — a few. —

And there's a cop on the cor - ner, he knows ev - 'ry - bod - y's name, -

G A

and a kid with a dream sing - ing

D Bm G

for some spare - loose change. - Hey, _____ let the world -

A D D.S. al Coda

CODA

Guitar solo

G D A G D

Chord diagrams: A, G, D, A, 1 Bm

They're shout-ing from the roof-tops,

Chord diagrams: A, 2 Bm, A

danc-ing on the bars, hang-ing out the win-dow driv-ing in their ba-by's car. You

want it? You got it. You read-y? I'm on it. Come on now, here we go a -

A7 G

gain. _____ That's why I

A D G

love this town. That's why I

A D

love this town. _____ No mat - ter

G A D

where you're from, _ to - night you're from right here; _ this _ is where it all _ goes _

G D/F# Em7 D G

down, down, down. That's why I

A D






love this town. Say hey, _

G A D


— (say hey,) — say yeah, — (say yeah,) — I love this



G A

town. Say hey, — (say hey,) — say yeah, — (say yeah,) — I

1     2 


love this town. Say hey, _ love _







 




— this town. _
Vocal tacet on repeat

guitar solo




  1 



 2  

3 3 3 3 3 3



LOST HIGHWAY
SUMMERTIME
(YOU WANT TO) MAKE A MEMORY
WHOLE LOT OF LEAVIN'
WE GOT IT GOING ON
ANY OTHER DAY
SEAT NEXT TO YOU
EVERYBODY'S BROKEN
TILL WE AIN'T STRANGERS ANYMORE
THE LAST NIGHT
ONE STEP CLOSER
I LOVE THIS TOWN



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